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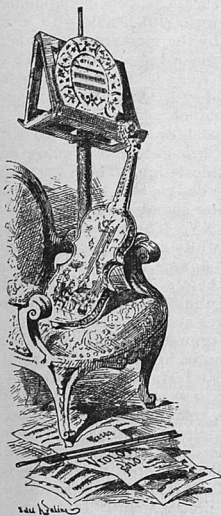
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WORK FOR LADIES.



WHAT A WOMAN DID WITH AN OLD-FASHIONED DESK.—I found in the attic of a country farm house a writing desk, which must have been made in the 17th century; but some one who could not appreciate its beautiful hard wood had given it a coat of bright blue paint, which, in its turn, had been soiled and battered. But I saw there were possibilities in it, and inquiring its value was told by the owner, whose eyes were blind to the possibilities, that I could have it for half a dollar. I paid my fifty cents and had my prize brought home. I first removed all traces of the blue paint by the use of strong old-fashioned lye soap and

hot water. There was one drawer under the desk and handsomely carved legs. I called in a house carpenter who was possessed of some natural ingenuity, and explained to him that I wanted a little bookcase built on top, and a standard or shelf for the receptacle of books, etc., underneath. The space between the legs was 15 x 26 inches. I had the shelf 24 x 8 inches; had the desk been larger, the eye would have had to determine the proportions to have looked well. This shelf I joined to the legs by four carved brackets, 7 inches long, joining the legs about an inch from the floor, making the shelf 8 inches from the floor. The top of the desk is 28 x 8 inches. I had two shelves made for my bookcase of the same dimensions. This bookcase is without back or sides, but is simply four standards set firmly in the four corners of the desk top, 21 inches high. These the workman turned and fashioned very artistically with a hand-turning machine. There are two shelves—the lower one 10 inches from the top of the desk, and the higher one 9 inches from this, and 2 inches from the top of the standards. For this work he charged me one dollar. The knobs upon the drawer were massive, old-fashioned brass handles. These I burnished as bright as gold, after which I gave my desk a very light coat of black-walnut stain, and left it a few days to dry. The inside was as nice as could be desired, except the table, or leaf, which, when turned down, revealed a plain wood surface. I procured from the cabinet-maker very thin strips of black walnut (no thicker than velvet), 2 inches wide, and glued a frame of this around the edges of the writing leaf, being careful to have it true and fit perfectly. Then on to the space enclosed by this frame I glued dark-red velvet, being careful to have the edges fit in nicely. I never attempted a piece of work which I felt so richly paid me for my labor.

TRAILS of flowers on white are applied as borders to the drapery of small tables.

A DIFFERENT disposition in ceramic ornamental ware of colored flower patterns on each member of the set, is quite *en regle*.

GIVEN a wall covered with paper of a silky texture and light-brown tinge, over which is spread gilt lattice work, and a fine opportunity is afforded lady amateurs for indulging in flower painting, which will exercise their constructive powers of arrangement. The work of depicting stems, flowers and buds need not be continuous, but taken up and suspended at will; in short, may be gradually extended, as if obedient to the law of natural growth.

A HIGH but narrow three-leaved screen for partially partitioning off a section of a sitting-room, has a wood frame of rounded bars, the panels being of lincresta, with central figures in relief. The chief novelty is that the whole is in enamel white, with moldings picked out in gold. The effect of such a screen is to impart a heightening tone to colors in its vicinity. This may be made at home.

A GIGANTIC mushroom to fill a vacant corner is one of the new conceits in majolica.

MIKADO fans for mantel and wall adornment are shaped like the wings of birds.

IN sealing an envelope, apply powdered vermilion to the center of the melted wax. On impressing the seal the device in relief with ground will assume a rich, dull hue, rendering it more distinct, and contrasting well with the glossy border.

AMUSEMENT for an in-door day may be found by young ladies in painting the side shutter panels of windows. I found several thus engaged the other day, and the work was highly creditable.

WANTING a new easy chair for my sitting-room, I went on an exploring expedition to the lumber room in the attic, where I discovered a very large, old-fashioned, splint-bottomed chair, with short, low arms, very odd and unique; but the bottom was broken and gone. I brought it down to a little room, where I keep paints, brushes, etc.,—where I often take recreation in such work. I dissolved three packages of Diamond dye bronze powder in varnish, to which a little turpentine had been added, and with a small fine brush carefully applied it to all parts of the chair, except the bottom and the center of the back; these I upholstered, using heavy ticking, and for filling I used pieces of faded, worn comfortables, for they are more easily kept in place than materials used in the upholstery shops. I tacked them firmly in place, and over them I tacked light-blue satin, on which was embroidered in the center of back and seat a handsome pattern in satin and Kensington stitch. Across the top of the back I put a piece of dark-red plush, three inches wide, and a piece the same width across the front of the seat, put on over the satin. As a finish around the seat I fastened heavy tinsel fringe with brass-headed tacks, about an inch apart. Around the upholstery, on the back I fastened narrow tinsel braid in the same manner. And my chair is a "Thing of beauty, and a joy forever."

SOME of the flower paintings on mantel tiles are among the most beautiful specimens of the art to be seen.

SKETCHING ON LINEN.—All starch or glazing should be washed out. Outline the design, using carbon or transfer paper and an ivory hard, fine point. Then outline with a pen dipped in indelible ink, which may be of various colors. Expose the design to the sun.

BROCADED worsted in old gold and green are favorites for portières.

ELEGANT designs on velour curtains are relieved by a gold ground.

SILK cords of two or more colors are being freely used for curtain loops. For light Indian and similar curtains broad-figured ribbons with handsome bows and long lappets are in fashion.

THE old fashion of suspending on the wall diminishing mirrors circling round a central disc is being revived.

THE bronze powders may be used by the home decorator for many purposes. Small plaster casts carefully bronzed—using a fine camel's-hair brush—make elegant little statuettes for stand or bracket ornaments, and larger casts treated in the same way will look nearly as well as real bronze statuary.

ORDINARY flower pots and brackets for the bay window may be beautifully decorated with gold, antique and bright-green bronze powders.

CURTAIN rods and rings of wood gilded with gold powder may be made to closely imitate brass as to escape detection, unless closely examined.

SOFAS with elaborate carved center panel, open rail-work at base, the seat of backs being upholstered in two parts with carved tops, and having open cushion arms, appear in a number of the new spring suites.

END FOR MANTEL OR TABLE SCARF.

THE pattern shown below is exceedingly attractive when wrought on olive-green felt or plush. The appliqué figures may be of corn-colored felt, velvet, plush, or any desired material. The fine lines and leaves may be done in the popular etching stitch.

A very choice sample of this work is made of sage-green plush with the figures of pansy-purple velvet. The edges are fastened down by embroidery-edging stitch in gold and green tinsel floss. The fine lines are of the floss in Kensington stitch. The fringe used on this piece was of gilt bullion, and gilt tassels with a netting of pansy-purple chenille finished the points.

Another style has the lines made of gold cord, and the entire margin of the figures edged with narrow gold braid.



EMBROIDERY AND APPLIQUE WORK FOR ENDS OF MANTEL OR TABLE SCARF.